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THE VACANT LAND ISSUE

→ Stories from a
city full of holes

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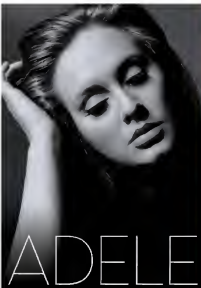
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POSTER BY JONATHAN

WATERFRONT

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COLUMBUS BLVD & CHESTNUT ST.



THIS TUES, JULY 26 AT 6:30PM
FESTIVALPIER radio



FRIDAY, JULY 29 AT 7PM
RIVERSTAGE



THURSDAY, AUG 11 AT 7PM
FESTIVALPIER WZLX



FRIDAY, AUGUST 12 AT 7PM
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THIS FRIDAY AT 7PM! radio



FRIDAY, JULY 29 AT 7PM



SUNDAY, JULY 31 AT 2:30PM radio

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Monday, September 4 at 7pm

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Friday, August 12 at 7:30pm

JOURNEY

Saturday, August 13 at 7pm

IDENTITY TOUR

Friday, August 12 at 7pm

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TORY HEATH

Friday, September 4 at 7pm radio

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Tuesday, September 10 at 8pm

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the bell curve
CPI's Quality of Life Index

[1] While introducing his successor, Cardinal Riggs apologized "for any offenses on my part in representing Christ and the church." He continued, "Also, I probably shouldn't have all eggs covered up for all those children, whose I will take a hell, what I get there."

[2] Michael Rick appears before Congress to endorse a bill that makes the crime to attend daylight outdoor lights. Says Rick afterward, "I think you know what he's doing." Cardinal Riggs said.

[4] According to the Pennsylvania Game Commission, about 10,000 birds were killed by the state's wind turbines last year. "It's not cool," says bird expert Kevin L. O'Brien. "You get a lot of birds killed on buildings, your own bird. See where that gets you."

[5] Alleged Philly insider "Bird Fingers" Luis Hernandez is rumored to be in prison. "I'm gonna celebrate with this guy!" he proclaims. "No, not that guy, the guy!"

[1] A rumor spreads on the web that the city will soon issue fines to residents who "look while they walk without looking ahead." That is later proven false. But not before Starlineby becomes citizens' friend on a new phone and puts their phones in the streets.

[2] An off-duty police officer is suspected of driving a truck following a car accident. The driver being killed died in the accident during the entire accident.

[0] Six off-the-wall May launch of the Geo-Peoples' Get Respect campaign: the city has stopped all cars for traffic violations. "It's a very early launch, but for the sake of the people employed in the city, which I think is the DMV at the corner of Fuck You and Get Respect a Murder."

[1] A North Philly man drives himself to the hospital after getting stuck. A mechanic is charged with a mid-level consultant party parties himself on the road.

[1] Yards Drawing Co becomes the first brewery in the state to get all city and city from wastewater. And you guys try this. Get Blood Street.

This week's total: 2 (Last week's total: 0)

POINT GUARDS: Kids play basketball at a home-made hoop in the street near Jackson LP-Bell

JOHN BANTON



restoration

SAFE HAVEN

In North Philly, a group has created a small oasis amid the killings. By Daniel Denno

A long, low-slung building at 16th and Oakdale, in the heart of North Philly, is the humble quarters of a community. Down a cramped flight of stairs into Express Ur-Self Incorporated, a high-tech basement remodeling studio owned by Terry Starke, a former gunner keeping four paintball wounds. Express Ur-Self offers young people something else to do in a tough hood that suffers more on markers than any other in Philadelphia—this year, the 22nd Police District has been the site of 28 killings and 111 shootings as of July 17. It's also the operations center for a group of men trying to keep black youth away from violence and guns.

On a recent afternoon at the studio, as house band Procton (gospel, R&B, rap) and soul wound down a practice session, other customers stopped by to visit, including local singer VIP and young DJ from the neighborhood.

"It isn't here no way to me, I would be doing the stuff I used to do," said Dewey Delaney, 16.

New houses in every direction are bounded up and surrounded by vacant lots, and almost every wood-eared door and window is embellished with a spray-painted slogan: "KUP G-Shell" or "Is Loving Memory of Aunt SOROKA" the latter marking the spot in front of an empty lot where a fleeing 35-year-old named Albert Percell was

shot and killed by police in May. They claimed, contrary to witness accounts, that he pulled a .387 magazine.

"We don't want more kids here," says Aisha Kross, who Jesse Johnson, released 16 months ago after 27 years behind bars for armed robbery. "You see that? S.P. That's the logic in our community."

These men are not exactly a Revue Club montage slash three former prisoners, ages 25 to 51, and Gunner Sgt. Jamal Robinson, a Marine. But thanks to their presence, drug dealers have left the block, and a handsome wooden basketball hoop at kids are taking shots on a hoop built along the street—right where Percell was killed.

"We're going to getting the violence down. Our building is like the rec center for the community," says Starke. But, he says, "We're not getting much help from the city," with most funds going to what Starke calls a gloriously connected

"I would be doing the stuff I used to do."

"poverty groups" rather than neighborhoods.

Black captain Donnie Jennings is the CEO to see the men at work this month the day. For example, she has been fighting since September to keep the burnt-out house at 1546 Oakdale boarded up. According to the Mayor's Office, it took Licensing & Inspections 77 days to board it up, and then another 55 days after Jennings called to have the boards replaced after they were torn off.

"Lili responded quickly and thoroughly in both regards," says former spokeswoman Kate Merrin, noting that city rules require a first inspection, a second inspection and finally the clean and seal.

See continued page 6

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the naked city

THIS MODERN WORLD

by TOM TOMORROW

BLOOD, MIDDLE HUMAN

BY MICHAEL M. BLOOMBERG

Michael M. Bloomberg

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4-State Story

BY MICHAEL M. BLOOMBERG

"I want to give them a playground instead of making them feel like they're in Beirut."

"Look at the danger the kids play in," says Bloomberg. There, age, an off-duty policeman gave him a Martinis restaurant and while he was drinking drugs, writing him on a new page. He wants to give of his life. Having vacant lots and digging a small alley road, glass, mud, and stone and a white car that has not in the grass for an estimated seven years.

"It's just no excuse for those people who are trying to work themselves their homes," says Bloomberg, unimpressed. And the city tells them there is nothing to do about that white car.

"And they wonder why we're angry," laughs Bloomberg. The fire-burned alley in as a block already built three times that year, but the Mayor's Office says that L&L "cannot clean up the alley" because it is "private property." Bloomberg can request a cleanup, though it will be left to the homeowners. "It's unclear how the alley should be cleaned or how the homeowners figure out this.

Cars speeding down 14th Street make street be a danger zone. But with no park nearby, this is a relative oasis in a corner free of gun-drama. Even better would be using the empty lot to build a court.

"There are, like, eight to 10 gang 'spots' between the center and the closest park near 15th and Dauphin," says Bloomberg. "I want to give them a playground instead of making them feel like they're in Beirut."

Bloomberg, 50, who just finished serving four years for attempted murder, says there are at least 20 drug corners in Philly. "I want to keep them," says Bloomberg, who thought drugs were sold in the neighborhood to deal in Montgomery County. "We better know where they are."

Bloomberg puts in "Education Over Incarceration," a medical conference between Michael Toles and neighborhood inside that says, "Black Sam, in your plan to arrest the whole carton?" "We're not here to do a whole lotta," says Bloomberg. "We don't have guns. We don't have bulletproof vests."

"We don't have bulletproof vests," says Bloomberg. "We don't have guns. We don't have bulletproof vests."

"We don't have guns. We don't have bulletproof vests," says Bloomberg. "We don't have guns. We don't have bulletproof vests."



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LOST LOTS

→ Stories from a city full of holes

T

There is maybe no single issue that permeates every level of city life — crime, political development, happiness — more deeply than Philadelphia's 60,000-plus residents education deficits. They are arguably our biggest problem and also our biggest opportunity. An empty lot on one side of the road had ended the unfilled

Visnacy took hold of Phle dolphins and caused a liver infection spreading house by house, and block by block. When one's wife was dead, she returned to bed and died. Her children then came and her house was left empty. Property values dropped. Visnacy began to die. As one only saw to protect, every thing started to happen. Gradually much of the disease went into the city's sewers.

[illegible]

overrules and complications partly because of political influences.

Enter Medial Nutrient Nucleus and the saga is told: a tangle of research, lawsuits and squabbling bureaucracy. Shortly after the book opens, Nutrient announces that the construction of landfills for non-hazardous waste is to be abolished — thereby shutting down a process to which City Council members had pinned employment and tensile success, and declared a war of attrition by the morning of the Districtwide caucus on priorities for new city council "Council on the go" — said it's Nutrient's idea to be the one to come up with a camp where he, like many able plan to spend the last few years in the state capital.

But it's been a while since that promise. And, despite the availability of a task force by the mayor supported by the Land Task Force—and the stopgap idea of the fact a new online catalog of Redevelopment Authority-owned property is under a new liability system for planning owners of blighted lots—no such comprehensive policy has surfaced.

This raises many and complicated questions which the Development and Finance Committee should include in their next report. I would like to suggest that the committee should also consider what the implications are for the rest of the world of the fact that the market is now so successful, rather than the difficulties it gives rise to for the rest of the world. It is also important to consider what the implications are for the rest of the world of the fact that the market is now so successful, rather than the difficulties it gives rise to for the rest of the world. It is also important to consider what the implications are for the rest of the world of the fact that the market is now so successful, rather than the difficulties it gives rise to for the rest of the world.



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into the issue in our "Abandoned City" series. In this special edition, we bring you more stories of the people living along with devastation to rethink collaborative little enterprise models. [plentycity.com/enr/abandonedcity](#) There you'll find inspiring never before published ideas, sites—all thanks to the strong voices of our city government without whose care of these stories and voices of the state would be possible.

What's in the data? That depends partly on how you'll find it: lot of some 40 000 properties are made accessible by the Prodesvillage.com. Further south its intersection of both. Check out and if you like, tell us meanwhile, don't pretend to be competitive, but only as a means of comparison. We will be able to

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➔ THE URBAN GARDENS DILEMMA

For "about 25, maybe close to 30" years, Jesus + Cris II grew vegetables — collard greens, sweet potatoes, tomatoes, green beans, karnage — in a vacant lot just up the street from his Strawberry Mince home. But a few months ago, Cris II was locked out of the yard, and for the first time in decades, the lot has gone fallow.

James Cradd, or "Mr. James," as he's known to all in the neighborhood, is 88 years old ("I can live four-and-a-half more months. I'll be 90"). He learned to

→ STRAWBERRY MANSION



The city's enthusiasm for gardens is tempered by concerns of market value.

born in South Carolina, moving to Philly in 1864, soon after buying the mill house in which he now lives alone, a six-story with several wings several years old.

Craill didn't own the parcels in which he created his decade-old garden. But the figures do not add: The surrounding blocks are a hodgepodge of vacant lots and abandoned properties. What's more, some years ago "a lady from the city" purchased the lot and, like some business-people buy gardens, left Craill with his new lot.

That work didn't—until this past year. Craill says, a woman approached him in the garden and told him it was his property and it should be hers.

Whether she had a right to sell Craill, Craill and other neighbors identify the woman as the occupant of a house at the end of the block, an abandoned storefront and which, they incorrectly say, is zoned to become a "restaurant district." (The house has been zoned, incorrectly, in a mix of dark block.) City Paper was able to speak with anyone at the house. But something to city records, the house's questionnaires the property of the pastor of the former church, records do not indicate any recent change in ownership of the woman that occupied the garden, three of which belong unjustly to the city.

Craill, of course, didn't know any of this when he was asked to leave—he said he knew to whom he could turn.

He isn't the only one who feels a bit in the dark when it comes to knowing what

rights urban gardeners do and don't have, especially when it comes to using vacant land and whether or when they're willing to stick up for urban farmers. Indeed, it's become quite the point of contention.

Among the many gardeners in the Mayor Michael Nutter's Greenworks plan is the Philadelphia "greenest city in America" is to "bring local food within 10 minutes of 70 percent of the population." The plan goes on to note, "Vacant city-owned land presents an opportunity to create new commercial agriculture ventures and new community gardens in the city."

The administration, a vocal issue, as garden farmer. But it also faces getting "the market" value for city-owned vacant land—something many farmers can't afford—and is reluctant to provide that land from being sold. The result, says a city has something of a dilemma. "We want to support urban gardens," emphasizes John Casper, deputy executive director for the Redevelopment Authority. "We also want urban gardens to be maintained—many times, people have mowed the site of creating a garden—but not all of those."

Indeed, in 2002, a report on urban gardens in Philadelphia. From professor Dominic Vitello found a 50 percent decline in the number of urban gardens, which Vitello attributed in part to the diminishing culture of older residents who had grown up in rural settings, but also to reduced assistance from the city.

Particularly vulnerable, Vitello noted,

are "the large number of single tenant gardens on lots in neighborhoods with an abundance of vacant land—owned by people other than the gardeners."

farmers, that is, like Craill, one of whom was once supported by state and city programs that have since been cut. As a result, many urban farmers have become lost in the system, says Amy Laura Cahn, who will be leading up the initiative by the Public Interest Law Center of Philadelphia to provide pro-bono legal assistance to urban farmers. "Had he had access to legal support or community support, even just, he probably would have figured out how to access this land," Cahn says.

The city of course, has priorities to balance. In the midst of the first tentative growth in decades, the Nutter administration—well, for that matter, some City Council members—involving education when it comes to garden and urban farms. What formal agreements the city makes in the next past have been limited to the year-to-year, which, many urban farmers say, makes long-term investment tricky. Community gardens like the Eastmont Community Garden, whose 12 gardens with the Redevelopment Authority was recently purchased with a grant to gardeners, and Mill Creek Farm in West Philadelphia, whose lease is threatened by developer interests, are fighting for their continued existence with another support from the city. Gardeners say they've gotten nowhere when it comes to acquiring or borrowing land. "I basically got the impression that they weren't interested in letting people farm," says Jack Johnson, who tried with a few others to start a quarter-acre container farm in Kensington. Brewerytown's Marston Farm, a nonprofit established by Marston's Girl CEO land made the second-dollar campaign done to Nutter's City Council, as the only major farming effort to have obtained significant vacant land from the city for farming so far under Nutter.

The little gaps are still waiting for the administration to announce a comprehensive policy on urban gardening—an idea that appears to have drifted into the vortex of the city's overhaul of its vacant land policy. According to sources in City Hall, a draft has been circulating that changes the city's old standard, one-year lease agreement with a cash deposit and more complicated requirements—but it's still a one-year lease. Greenworks' Mayor John Street has introduced a resolution calling for changes to the city's urban garden policies. Nothing's been scheduled yet, but we may see such a thing this fall, and urban farm networks are already getting ready for implementation.

Waiting, too, is James Craill's Strawberry Mansion, not for any housing but, hopefully, to plant again next spring.

—JESSICA THOMPSON

→ LAND GOES UNACCOUNTED FOR

To hold land in to have power Vernon Marks knew that well. Starting in the 1930s, Marks, a World War II veteran and land broker who worked as chief of staff for Philadelphia's First District Councilman on Carl B. Moore, a neighborhood bar, began to acquire vacant property from the city's redevelopment authority for two neighborhood housing organizations of his own creation, the Strawberry Mansion Citizens Participation Council (SMCPC) and the Strawberry Mansion Housing Coalition (the exact divisions between the two can't be clear, only they have often been conflated in the press). Marks' organizations owned a single dozen properties scattered on the mid-block, and another dozen acres in the 30s, via City Council's Vacant Property Review Committee, of which Marks was head. Some of these were sold at low cost to individuals, others became part of larger housing projects, including 49 new units of affordable rental housing in 20 buildings known as the Marston Courts.

Marks' work was not without ethical scrutiny. In 1994, shortly after the completion of the first Marston Court project, a federal grand jury subpoenaed the records of SMCPC and Marston Development Corp., which had partnered as the Marston Court project and which was formed in 1949 by now-Councilman Darrell Clarke, then an aide to Marks, as well as John Street, and his business partner Anthony Blakey Clarke, according to a 1994 *Philly* article about the subject. And had had another in the company to Blakey years earlier. The state attorney said a series of letters to housing officials from another area developer who claimed that Marks had "tripped other city officials out of funding" for his firm when he didn't "immediately pay a share of profits" to the SMCPC.



Four years later, SMHC re-emerged — on paper.

Marko claimed no proper informed consent was ever brought.

If Marko was partly, it was for the good of the neighborhood, says Lanes Jackson-Evans, who worked under Marko before he passed away in late 1998, leaving, she says, a gaping hole in the neighborhood's leadership. "He was the pillar of the South Philly," she says.

When Marko died, his organization pretty much went with him. "We all went our separate ways after that," Jackson-Evans says. But the organization didn't stop dealing in real estate.

Four years later, Strawberry Mansion Housing Coalition (SMHC) re-emerged — on paper at least — as the "partner" in a new development headed up by Pearson Properties to restore a 10-acre historic site, severely damaged apartment buildings facing Fairmount Park as the new Vernon House apartments, owned by Marko. SMHC had acquired two properties to that renovation — along with four others — in 1998, shortly before Marko passed away, under his SMHC now conveyed for a nominal cost to the project developers. But with Marko gone, what was SMHC?

By the account of Jackson-Evans, the "group" was, essentially, herself and Anthony Rhoney, who worked under Marko — "just me and him" — lacking a board, members, an office or, according to IRS records, official nonprofit status. Jackson-Evans claims Rhoney made the decisions and handled the Vernon House deal. City Paper asked several informal attempts to reach Rhoney for comment on this story. Arthur Haywood, whose name

appears on *Memorandum Secretary* in an earlier set of papers authored by Rhoney, said he was briefly SMHC's in-seper but declined to comment further.

It's hard to imagine a more neighborhood-friendly financial situation — that just a couple of people, operating apparently without board decisions and other oversight mechanisms, might become a city-recognized partner in a major development. But the past history of Marko and, indeed, of a whole generation of community leaders left a vacuum of leadership, say not a few Strawberry Mansion residents with whom City Paper spoke. "There were people who kept us informed as to what was going on — we didn't know that anymore," says Lanes Whitehead, a community activist in the 19th Ward for 50 years, past it.

SMHC owned the needed properties — and, whatever it had named was, the entity became, on paper at least, a necessary partner in the venture. Rhoney's signature appears on the documents dealing SMHC's properties to the development partnership, an entity called Vernon House Housing Partnership LP, which, according to documents reviewed by City Paper, is a city company called Antio Development LLC, owned by Rhoney.

According to Office of Housing and Community Development spokesman Paul Cherynia, the partnership spent about \$1.5 million in total on the deal in the city's Redevelopment Authority (RDA) for the project.

Fifth District Councilman Clarke says he had nothing to do with Rhoney's business

partner Rhoney's involvement in the project (Clarke would, however, appear at its ribbon-cutting). "I don't steer developers," Rhoney says, "any organization," he told City Paper. Requesting a 2004 letter, signed by Rhoney and Pearson CEO Robert Bernstein and addressed to then RDA chief Robert Moton that says "Councilman Darrell Clarke has agreed to us formally to this project" and to "contact Anthony Rhoney or Councilman Clarke directly," Clarke says he recalls no such conversations.

The project itself was, by many accounts, a good one. The renovated Vernon House apartments, nestled between run-down row houses, are handsome and represent the last official legacy of Marko's old organization.

It was not, however, the last transaction the seemingly defunct Strawberry Mansion organization engaged in. In 2004, just months after SMHC had partnered with Vernon House, the coalition (whose documents Rhoney had signed that year as "president") divided two properties on 33rd Street in Rhoney, for \$1 each, according to the deed — authored by Jackson-Evans, who now signed as " trustee" Jackson-Evans, at the time a murky public, says simply that the signed documents in a law Rhoney indicated her.

Two years later, according to city records, Rhoney resold those two properties — to Jim and Moore, a Knight's Municipal Court judge, who mostly retired and is running for Congress against incumbent Bob Brady. In a statement emailed to City Paper, Moore acknowledged ownership of the (rather dilapidated) houses, but says he bought them for \$74,000 each, not the \$1 that appears on the two recorded deeds giving him title to those properties, both of which carry the signature of Anthony Rhoney and the notary stamp of Jackson-Evans. A spokesman for Moore says that Moore did not buy the property from Rhoney, but from an SMHC board member whose name he can't recall, and that the \$1 figures in "just one."

"Now that I am a retired Philadelphia Municipal Court judge," Moore adds in the statement, "I have more time to work to turn these properties into a good use for the community."

Several months later, in 2007, SMHCPC decided that was, a Jackson-Evans' apartment two adjacent Fairmount properties on the 4000 block of North 20th Street to the INM Group LLC, signed for by one Kirby Acker for \$4,000. It was resold for \$135,000 less than a month later.

The SMHCPC still owns housing at least more than a dozen properties, mostly vacant lots scattered around the neighborhood. Those parcels with higher value now have been sold off to private owners. Meanwhile, two new neighborhood organizations, the Strawberry Mansion Neighborhood Action Center and the Strawberry Mansion Community Development Committee — the former headed by Jackson-Evans, the latter by Yvonne Githens — seem to have become the go-to organizations for new local development, of which there is much these days. Githens says her organization hopes eventually to own its own properties, and that Marko group "to build land, after all, it is to have power."

—JACQUETTE BROWN

→ DEVELOPERS WHO DON'T DEVELOP

No matter how good a developer's proposal, the extension of land, grants and aid by the state is only a sliver of what is at risk — in other words, a gamble. In many ways, Kenny Gamble has proven to be a good exemplar of this gamble. The RMR expansion in Kansas, who built from Philly's First Bank neighborhood — or rather, his Universal Companies acquired and various other enterprises he based there — has received scores of properties from the city for nominal fees and has delivered on most others, redeveloping hundreds of units throughout South Philly since he took office.

But not every bet the city's placed on Gamble has paid off so well. Take, for example, the Royal Theater on South Street, Philadelphia's first black-run theater, which opened in 1958 and served as the center of African-American arts and culture in the city (it had to be demolished after decades of neglect, the theater and surrounding properties were purchased at the behest by the Preservation Alliance for Greater Philadelphia for \$274,000 in 2006. And then, in 2003, Gamble's Universal stepped in. He bought the Royal House, seeking to make the site into a "28-hour economic district" and restore

Not every bet on Gamble has paid off so well.

the Royal into "an entertainment facility that will have the best live music you can find." The city, sharing his passion, approved an additional \$300,000 to help Gamble restore the theater — work he estimated would begin "in about a year," according to a 2009 *Playbill* article.

That, of course, was more than 20 years ago. And while South Street indeed began to revitalize during those early decades, the Royal Theater remained, and still remains, a shell. When asked about the building in 2007 by *Playbill* (yes, magazine), Universal CEO Bobbie Cohen said, "We brought it to preserve it," emphasis on "preserve."

There's been little said about the theater since, but much about Gamble. In January, Gamble's company was awarded a \$300,000 "Promise Neighborhood" grant to transform Post Avenue into a "mobile-to-own" service district.

Observers are split between optimism and skepticism over whether Gamble is the man for the job. Some point to the quiet morphing of the plan for the Royal from restoration (preservation) to a mission for questions that pertain to that example might be, it's not the only case in which companies belonging to Gamble and the various companies he controls have remained silent — for decades, in some cases, according to records covered by *City Paper*.

Take, for example, 1521 South St., a seven-story lot separated from the street by a shabby wooden fence, which Gamble himself purchased more than 20 years ago, in 1985, at 1412 and 1444 South St., a similar double-wide row that he bought in 1980, at 1505 Chinatown St., an abnormally lot wedged between two neighbors, which Gamble has owned since 1981, or the evergreen garage at 805 S. 13th St. (Universal executives did not return several phone calls seeking comment.)

The Royal, meanwhile, has received renewed attention. On a very out-of-office, former Gov. Eliot Spitzer revealed Gamble a whopping \$11 million grant from the state's Redevelopment Assistance Capital Program for more work on the Royal Theater and the planned South Street entertainment complex. In a neighborhood meeting, Universal officials recently presented their new plan for the theater market, retro-redevelopment units, a plan considerably different from the commercial

entertainment district Gamble spoke of a decade ago, and which lies in the face of the desire of groups like the South Street West Business Association to maintain the corridor as a commercial strip.

"We've had a number of developers come in where there's vacant land, and they want to do 100 percent residential," says business association secretary Monica Rasmussen, because residential projects generally turn upsher profits. "But a lot of things we've been able to do [for South Street] are because of our standing as a commercial corridor."

The vacant lot owned by Kermy Gamble and his companies, though, pale compared to the vast stretches of Brownstone held by Westman Rybakov, a company owned by developer John Westman, and which acquired some 35-acre stretches in 2004 from the city's Redevelopment Authority for a massive project intended with 10 tranches in Manhattan. Translocation Initiative funding under that. Mayor John Stivet.

One piece of that project was completed in 2005 at 31st and Thompson streets. Brownstone duplexes, a kind of houses whose suburban-style conformity looks particularly odd surrounded, as it is, by Brownstone's crumbling row houses, a noisy factory and trendy lots — no small portion of which are owned by Westman.

Indeed, the very company purchased to achieve light in the neighborhood has become, in the intervening time, one of the larger owners of vacant property in the city. Across the street from the new townhouse stretches a long field of nothing. And because the height and style of the lot "didn't add up," there are no indicators that the organization, or, in other words, of Westman's extensive holdings, is going to be developed anytime soon. (An email sent to Westman seeking comment was not returned by press time.)

That's particularly bitter pills to swallow for Eliot Perel, president of the Plebster Street Urban Housing Clinic, an organization of African American home economists whose presence in the neighborhood dates back, Perel says, 100 years. That club once offered a place to meet, and a community center, and a neighborhood school and other various ventures — and maintained a headquarters on Westman's new city lot, which was used by the Redevelopment Authority presiding the



REUTERS/REUTERS

company that let to Westman. "When we had that land, it was something positive for kids," and Perel, speaking from the remnants of the club's tables on Flatbush Street in nearby Brownstone — another vacant parcel the club desperately trying to clean by squatter's rights.

The Redevelopment Authority, meanwhile, which covered much of the Brownstone land to Westman in the first place, "is aware that not all the parcels have been developed and it is in discussion with Westman regarding how best to move forward," according to spokeswoman Paul Chrym.

—BRAD THOMPSON AND JOHN MCGRAW/ALBANY COUNTY COURIER

→ IT'S HARD TO KNOW WHOM TO TRUST

The city owns about a quarter of the vacant land on Flatbush, and many of those properties have been and will be auctioned off to developers who do with them. Thanks to "bureaucratic negligence," the vagaries of bureaucracy and the complex machinations of the powerful, the Brownstone city lot have an edge over the Nobles. But now, a movement is afoot to put an end to that status quo. For months, members of the Campaign to Take Back Vacant Land — a knowledge network along the development, a civil rights organization, an HIV/AIDS line and a justice center — have been showing up at mass at community events in matching yellow T-shirts that spell out their cause. During the primary election, they were ubiquitous, standing every block and forcing City Council candidates to sign on to their side.

They want the city to release some of the vacant properties, not to the developer

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The city presents an "insurmountable barrier."

whom write the largest check, but to minority groups who have a vested interest in keeping their neighborhood.

They don't just want jobs from the city, though. The idea is more ambitious than that. The campaign wants to create something called a "community land trust," an independent nonprofit that would serve as a holding pen for land allocated for low or moderate cost. This land would be disposed of first by the city's housing agency but by a board of residents, civic groups and neighborhood organizations like CDCs (and perhaps elected officials), with community's best interests in mind. Even if housing prices rise, the trust could, in effect, shield or control speculation — by selling and renting their properties cheaply enough to make "permanent affordability," as Nora Lichtman, executive director of the Women's Community Revitalization Project, puts it.

Members of the trust could choose whether any property would be best suited for one-

thing other than what the free market might have decided: low-income housing, maybe, or urban farms. Hundreds of land trusts exist throughout the country.

Two recently written bills — one in the state, another in the city — could have an impact on the public's decision about the disposal of land trusts proposed throughout Philadelphia.

Rep. John Taylor has passed a bill that would give local governments the authority to create something called a "land bank." Different than a land trust, the land bank would empower a single governmental agency to acquire, manage and sell off vacant, city-owned property, a task 17 city agencies currently perform.

According to Co-sponsor Sen. Maura Quintone-Stecher — whose district contains substantial vacant land — this strategy has led to much confusion that "a lot of my office's time and resources are diverted toward helping people through these various procedures." She describes the city's

function as "insurmountable barrier" to homeowners.

In June, in exchange for Taylor's bill passing — and, perhaps, to prod the Mayor administration, whose comprehensive plan for vacant land policy has yet to materialize — Quintone-Stecher and Councilman Bill Green introduced legislation that calls for community mortgage firms to submit to weigh in on what a potential land bank in Philly might look like. That sets the stage for what promises to be a lively series of meetings this fall, as the Coalition Take Back Vacant Land will do everything it can to pressure politicians, in the case that Philadelphia does establish a land bank, to make sure land trusts get as much control over it as property does, if possible. "It would be a huge loss if the land bank gave the majority of its property to the highest bidder," says Lichtman.

Of course, that's assuming Taylor's bill even passes against opposition from groups ranging from real estate agents to advocates for low-income residents to free-market enthusiasts. Kim Shadd, spokeswoman for the Pennsylvania Association of Realtors, worries that land banks could saddle cities with extra costs. Other critics, like members of Community Legal Services, worry Taylor's bill doesn't protect poor people living in bad areas.

Likewise, community land trusts are hardly foolproof. They give control to neighborhood groups like tenant development corporations, which might be great or not for a community, depending on what you think of that CDC. Council members, at least, are elected. Not so your local CDC. What's more, CDCs have been known to hoard land or land the members. Even more dire, a land trust could filter out and reject, as did Mason Union, an infamous Philadelphia land trust in the '90s that met bill-by-law when homeowners defaulted on their loans and administrators failed to deliver the land back to its financial troubles.

Which model poses the greater benefit — or the greater threat — is the long-term health of communities is mostly what the city is going to have to decide over the next few years.

—HOLLY DETERREIN

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SOME KIND OF MONSTER

Mad drummer Eli Litwin builds a blunt, beautiful abomination. **By Shaun Brady**

How can I describe my metamorphosis at this catastrophe," asks Mary Shelley's Dr. Frankenstein at the first sight of his newborn creation, "or how delicate is the wretch whom with such infinite pains and care I had endeavored to form?"

Like the good doctor, Dr. Litwak tailed for two whole years as his own master, the self-willed debut of his solo project *Intoxica*, released earlier this month via Metal Blade Records. Where his fictional predecessor resided in honor at the same steadfast agnosticism after creation, Litwak became a well-earned pride over his own. The album is at once a thing of effacement and a blunt-force brawn, a pendulum of spontaneous creation and pilfered intensity that is too heavy-liddered on you to show its seams.

"The idea was to make this really off-the-wall music that sounds like it was really intricately composed and rehearsed and dense so chaotic," Livers explains. "But it was built in the Frankenstein way."

The secret lab in this case was North Jersey's Blackroom Studios, run by Litwin's Knolls Glitter bandmate Kevin Andreassen. During one session in late 2006, Litwin employed 35 dance teachers, from melting cauldrons of marijuana-laced and down-shedgy intensity, with the intention of creating "an experimental five-track album. I just played the entire album out to finish in one take. Kind of like a live concert where there are no live performances."

Over the following year he then went back and recorded guitar and bass tracks, each either improvised or written immediately before recording. The only other musicians he uses are guitarists Joann Wermonte (Detroit) and Alec Noyte (Sextant), who previously played with Litwin in the bands Burden and Natural Love, respectively and who contribute appropriate shredding on two tracks. Once the album was finished, he enlisted Litwin's help to master the "much extensive master" and even then I felt I wanted to

Each singer was tasked with writing their own lyrics, with Libera giving them complete freedom. Some approached the assignment as they would their own music while others took very

A patchwork of spontaneous creation and piledriver intensity.

James Karman of *The Number Twelve Looks Like You* lent his frantic bark to some atypical slushpops. "The song 'Time Killer Shitter' is a bunch of random facts from a bathroom reader," Latham admits. "The lyrics for his other song, 'Cuban Cinnamon Your Skin,' are the directions for an omelette."

Inkness was born as a hybrid of the two equally well-known forms of music to which Latreus has applied his intricate, pioneering drum style over the years. "I'd grown up playing metal for a long time," he says. "Then I went to Temple to study jazz, and after graduating I

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

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Some Kind of Monster
by continued on page 11

Litwin was a regular in the experimental/improv scene.

started getting into free improv, which I'd never really known about."

He became a regular presence at the improv and experimental scene fostered by Bowdler, bringing his heavy metal literacy to bear but leaving it with the relativity and openness of improvisation. He formed the singing duo Gus Muth with saxophonist David Padden, joined with drummer Pete Angermeier and a rotating third as Thing & Radio, composed the dramatic other for gypsy-punk jazz trio Luscious and eventually co-directed the scrupulously even-tempered "Normal Love."

"Playing them shows where people were improvising freely," he says, "there would be these moments of tension that gave me the same kind of thrill—feeling that I got from listening to that record... I decided that I needed to merge the two."

Angermeier who has grown up in metal could anticipate Litwin's flirt at getting the call from Metal Blade, one of the genre's most important labels for nearly 30 years, with a hand in discovering or producing everyone from Metal box in Slayer to King Diamond to The Black Dahlia Murder. "Cannibal Corpse was one of the first metal bands that I ever listened to in, like, the sixth grade," Litwin says of the label's best-selling band.

Litwin cites midhouse bands Dillinger Escape Plan and Masturbation, metal pioneers Death, and the hardcore/metal hip-hop mash-up of Cankane as definite influences on his side project along with the music he's been making on the metal and avant-garde worlds. "I haven't taken elements from all of my different projects, distill them all into one thing, and edit some other stuff," Litwin says.

Playing the material live would require the traditional task of rehearsing material and some years before, but a request on the works. Litwin's also recorded a 10-10 his debut album "an experimental exercise" in his living, and would like to assemble a group to play a combo of metal and free improv "At this point I've been exposed to so much music that I love for different reasons, I really can't feed all of these mental elements," he says.

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John Verheide issues what developments

CASE NOT CLOSED

► IN THE ART WORLD, it's still felt like the mid-'90s.

Borrowing its name from conservative politicians and religious groups, the National Portrait Gallery in Washington, D.C., removed David Wojanowicz's videos *A Piece Is My Body* from "Hill's Peak," its survey of gay and lesbian depictions in portraiture. The issue at hand: Is his piece relating to the AIDS epidemic and the loss of life just as potent as the artist included some 11 seconds of nude men having sex on top of a crucifix.

This prompted the inevitable reaction: The World Foundation, as well as other gay-rights coalitions, said they would no longer provide funding to the National Portrait Gallery or the Smithsonian with large sums. Since these debates spark every decade when provocative artists and social conservatives meet — Chris Offill's depictions of Virgin Mary in 1989, Andres Bary's *Pin Christ* in 1992, Robert Mapplethorpe just about whenever his work is shown.

Many of these names crop up in "Unsettled: Photography and Politics in Contemporary Art," something of the Philadelphia Museum of Art's official response to the *Pure* controversy. It brings together work addressing a spectrum of social issues through photography — feminism, war violence, gay relations, and AIDS — but since its April opening, it hasn't made much of a splash. Its large-scale beginning, showing "world wars in the works," is glossed at the same category, showing years of the various nature of the war, gay-related violence, and gay people in the work. It's not before allowing their children to see it, but doing so, it is not immediately evident where this controversy lies.

Upon entering the gallery, a pair of N. G. Golden makes one immediately visible as the opposite wall — one showing a male figure tied up in a dark bedroom. A strong opening strike, but hardly worthy of a discussion. But wait — this exhibit is exactly correct, showing photos that might not overtly take the viewer's eye, but might seem slightly or innocently on first glance, but leave a lingering discomfort in the same time you spend with the art.

Of the issues it aims to address, gay activists and AIDS groups the largest absence is *Artists of the book* is dedicated to Wojanowicz's *Pin Christ*, a collection of photographs rendered as paintings or posters, juxtaposing in gay square stock photos of trans and lesbians with male models and images (many depicting men in drag). Some of these pieces don't draw a clear connection between the art, the epidemic, and the men fighting the picture, but others make it painfully evident. *Unsettled* (which includes a well-known with five consecutive images of a man in a white shirt, never dipping into a gay couple brutally attacked on Manhattan, and microscopic images of white blood cells depicted by HIV/AIDS). Wojanowicz himself died of AIDS-related complications in 1992. But those who did not live through it, it can be difficult to comprehend how terrifying the epidemic truly was — but these images go a long way toward conveying that feeling.

Likewise, Peter Hajer's grainy 1970s shots of deserted New York City docks and the men who met there offer a stark, powerful representation of how alienating and alone it was to be gay during that time. A group called in *Hollander* contains a piece with open bars and an unoccupied face in one image; in another, a face made looks from far away with a negative gaze. Hajer's studio work, hanging early, shows male models delighting in their own nudity — one marks his body with a surgical knife, another takes a shower as a three-dimensional pose. These images are playful and enjoyable, but the scenes



that stick with you are the nightmare scenes.

In the middle of more release and reaction, the exhibit showcases Bary's *Klownen* (Great Times of the Invisible Empire). The opening piece of the series in 1992 regular takes against an entire floor-to-ceiling pillar. It isn't overtly graphic or explicit by any stretch. It's actually kind of a beautiful portrait, were it possible to view the image with neutrality. But this isn't a possibility — and the fear struck by the meaning of the art of the actual Klownen (Bary did not have models for this series) is as palpable as the fear the artist is said to have found in his subjects, when he discovered were largely poor, rural, and timid.

Portraits by Carrie Mae Weems are placed on the wall alongside images to confront stereotypes. *Black Woman with Chicken* is a square crop of a black woman holding fried chicken, and her face seems to say she's not thrilled with being placed in this box. Images from Weems' *Colored People* series are informal portraits head-dipped to play off of the box for skin tones in the black

Images leave a lingering discomfort.

community — *Black Boy* (which is an undercurrent text, Golden Hill Girl is an undercurrent text, and you're left puzzling over what it means).

Because in the exhibit's stated logic that feels the most short-handed, short of the Bary's *Klownen* (it's not a gay community member), a monumental Pop Art collage of *Unsettled* (which shows photographs like Golden and Joe Looney addressing women's issues at the same time as they address gay members of other minorities — poverty, gay, or drug addiction. The feminist movement here isn't linked with the focus on the women's movement).

But while "Unsettled" studies social issues and confrontation, the most fascinating battle here is the exhibit's battle with a white cultural. A Mapplethorpe series goes on display from his controversial *Black* series, a stunning shot of the muscular back and buttocks of a male. In the exhibit notes, it points out that Weems was one of many voices calling Mapplethorpe out for depicting a black man through the work, and the further racist undertones it carried.

Even within the art world, it seems, there is no understanding, clarity and division.

By John Verheide

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**+ SHAKESPEARE
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Shakespeare as Chalk: Part's sixth annual free production at West Philly's bowl-shaped gathering place is *Much Ado About Nothing*, directed by Pg Lewis. The show's Alice Turner, who

singled out for a 2006 *Time* "50 Greatest Movies" list to lead to stargazing on consensual worlds that are selfily grounded on a time period," says Thew. "For *Mark Felt*, I was particularly taken by the striking silhouette of his early 1960s *World War III* and 1950 postwar movies and landscapes." He heralds those two "create a world on scrolls, still looks together but is governed by its own theme and style." *The Criminal Minded* (MGM, Miller) and *Mark Twain* (MGM, Miller) take their audience back to the 1930s, so that *Mark Felt* runs a 1960s 80 minutes without a costume, with the setting as night lights.

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+ CA CANN

First emergency doesn't always have a happy ending

There is no full threat to self-expression and from the recent conference available (that the transmutability of a couple of YouTube video, also newly found field works together as a for money, more and less like the London Newmarket London, Brookline, amongst other markets, Oscar Nomura and drummer Jeff Davis are all coming to the N.Y. Jazz scene, only very recently joining forces for the first time. They certainly can build up the intensity, but still, they know how to only use the more sparingly to help exploring less dense but more

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[witness art 2]

+APHRODITE
GALLERY

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Anchor Kirylo's colorful, long-winded lecture to David Reed's serene vintage medleys to both fashion photographers

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masculine southern to the
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Nervous System "bodygroups"
become the parents and the kids
in female form. Apheland
Chaffery seems most excited,
however, about full-time artist
arrival Lucinda Gilchrist, whose
work is now permanent exhibits
at the Kinsey Research Center.
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+TTM MINCHIN

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Josh Middleton on the LGBTQ scene

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His alter ego, **Tammy Paymore**, is one of most of the drag personas he's you've encountered. He's had a number of other drag personas, from *Martin Luther King* to *Madonna*, but he's always been a fan of the original Ms. Tammy. He's also a fan of the original Ms. Tammy, who's been a fan of the original Ms. Tammy since she was a kid. He's also a fan of the original Ms. Tammy, who's been a fan of the original Ms. Tammy since she was a kid.

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GAMING UP: Kim Richey 6/22, Andrew Lake 6/24, Brian McCann (Great Big Sea) 6/28

 WED 7/27 8:00 The Wilkersons & the Delicate Few Satin Apparatus	 THU 7/28 8:00 Adam Extra (with band) Cabinet
 FRI 7/29 7:30 Adam Crowsley	 SAT 7/30 7:30 Richard Bush & the Peace Creeps
 SAT 7/30 10:30 Mike Viola DJ Mike	 FRI 8/5 7:30 Laura Cheadle Jason Popke
 FRI 8/19 8:30 The Queens Project The Sons of Union Hidden River Construction	 WED 8/24 8:00 Jessie Terrell Garon Roy
 FRI 8/25 8:00 JD Malone & The Experts Rodger Galaxy	 FRI 8/26 10:30 Mark Evans (Newark Edge) & Friends
 SAT 9/3 7:30 US Raft	 SAT 9/3 7:30 Antigone Rising

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SUNDAY 7/24
10PM
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portion control

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Journal of Internal Medicine 255: 103–110

NUMBERS GAME

► **A FEW YEARS** ago, I was visiting family in the Philippines, a nation of 94 million people where it seems to drink only one brand of beer: the 121-year-old San Miguel. It made me wonder: Where can we find it plus—were American troops on duty during the 1940s? They enjoy huge markets in other countries, so how about here? Do Filipinos even drink beer that isn't San Miguel?

"Yeah, they do," my cousin Wilfredo responded, asking me that same question, "San Miguel Light." I thought of this exchange when I heard American-Bach Miller (AB Miller) was applying for trademarks to Americanize codes — including

At the same conference, CIP said they applied for 15 state-code Indonesian NIMs but refused to elaborate on their plans. Beer-industry types speculate that the applications are merely NIM filler for the March acquisition of Chicago's Goose Island Brewery, which produces a beer called 212° at Goose Island Ale. Though it's certainly not all the more curiously styled like the first steps of a full-bodied launch of local local beers, it's a complete welcome to regional craft beer.

Not everyone is a Pilsly view-it-thus way. "I highly doubt we will ever see a 375 beer," says Phil Stutz, Washington, who believes the trademark is nothing more than a business move to prevent established local breweries from using area codes on new products. "The big breweries have been trying for a while now to get craft drinkers to stray away from local with a wave of imports."

Event #275—battered beer from All Industries hit our mail. Phil and Phila Brewing Co. in Bill Barts is not stressing either. Along with wife Nancy, he founded PBC in 2007 and says that it's enjoyed a 30 percent spike in production each year. "They can call themselves that all they want," says Garbit. "Phil's drinkers are just stupid. They know where they have come from."

That night there will be 215 single-AIM acts in the hole — like the eSan Miguel local Filipino boogie, this drinking community is one that's fond of local products and locally made folk. Beer is inviolated by the expansion of Philly's craft beer reputation as both the national and global scene.

"Philadelphia is the greatest beer-drinking city in the world. It's no wonder that brewers fight for the attention of the drinkers here," says Soy Fox brewmaster Brian Crowley, who co-owns the developing craft beer company, also called S10. "I think that there are too many great players in our local market for anyone to feel like it's a closed market here."

delivered by the same person?

DON'T BE SHELLFISH: Mussels, served in a vibrant carrot broth flavored with garlic and ginger, are a standout specialty at Fero.

SUBJECTS



† reference 5

FARE TO MIDDLING

Overly focused on health food ethos, Fare needs to up its flavor game. **By Adam Eruse**

NOTE: 2007 Farmington Ave., 207-639-2162, farmington.com. Dinner served Sun.-Thurs. 5-10 p.m., Fri.-Sat., 5-11 p.m. Appetizers \$6-10; entrees \$13-20; desserts \$4.95-9.

Chairs in the eye. Especially when your state is a ribcage. That's why Robert Anon took his time getting the state just right in *Fury*, the Paramount production where he serves as both general manager and manager to the screen. Steve N. Remick, David O'Connell and Andy Siegel. After four months of prototype testing, the four men settled on shoes with black frames like used-eye glasses, reduced just a whispel, fitted with heat and back cushions upholstered in visible fabric made from an opaque material covered in a mesh.

I heartily proclaim these the Most Comfortable
Chairs in Philly. I should have stolen 'em for my dining room.

From the carpet (recycled polyester) to the pendant lights (re-purposed traffic signals) lining a bar that pairs backyard wine and gourmet ice-creams, there has been little with eco-friendly intentions, and green is a great color for this very 70-seat, space-facing Eastern State Brewery that The menu follows suit, with appetizers, local, seasonal. But while these cocktails sit down, don't miss

when the entry crowd floods the white-and-silver dining room, the restaurant gets that dirt off its shoulder. The easy manners, mixed with curves of river rock and massive glass, gleam. Every redained-wood surface proves for your attention. The chairs stand up straight, answer to crocks, come home.

Beard on appearance, Pore seems dedicated to cybernetic pursuits but daily by day, the restaurant revealed itself to be as amiable and inviting as a JC Penney department. "I feel like I'm at a dinner Party," my dinner companion said, referring to the local hospitality motto-chase on the prodded a pack of custom "cheese" inside a half of a loaf of bread.

Monthly, I was all-*prego* red. If only I'd known most of the desserts are gluten-free, my thoughts as cold-cherry-pecan-quinon pudding might have been warmer (the strawberry phoemousse was better, albeit more make-thanks (if I only I'd known the kitchen makes white flour. I wouldn't have wanted to go back to the oven which

MORE FOOD AND DRINK COVERAGE AT CIGARETTE PARTY MEALS. CHEST

gation so salty over the perfectly as well-calibrated under-saturated decrease of sea surface.

Maybe I should have done some more digital pre-dinner reconnaissance on Pure's blog, full of posts you'll find peachy or preachy depending on which side of the organ you're on. Here, chef Tim Belles says flat, "I cook with minimal salt, allowing you to add your own." But these were chicken orzo black-walnut ribs.

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DRINK COVERAGE
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+ Fare to Making

A conversation with a page

Keeping prices affordable doesn't come without restrictions.

In another post, *Amar* writes about delicious Parsi cuisine in their early stages. "For Tim, there was only one word, healthy." If only I believed Bellow's definition of "healthy" is more rigorous than most, I could have tolerated my expectations appropriately.

Those oil-brained artichokes were just awful, utterly bland and so excessively greased as a bridge to nowhere. And the eggs. Salt? The tender texture needed it, it was so. Bellow's station had been burgherized-of its taste. Greased gas, a vicious freshening effort, revised capture, ricocheting around my plate like half-burnt rings in a hushed game of Cribbage.

Not everything was this bad. In fact, some of the steaks Bellow whips up was such a restrictive dietary budget as downright magic. Sure, the steaks were greasy, watered to the best choice as a practical value proposition—the slender dashes slipped through the tines of my fork like greasy snakes through a pulsed fence—but the meat showed "discretion." I liked it. Made from coarse salt soaked with potatoes, it had the tang and texture of cheese, with the residual salty butteriness of grease and a hint of flared spiced from a well-reheated pack of pepperoni.

Despite a tugging of distractingly messy procedures, the steaks enticed: scallops were the most generous I've had lately, so fresh they shone with a pearlescent coral gleam. Shards spread their shells as an unrepentant meat leath chowd with garlic and ginger. That leath was so rich, I would have even used the crunching when I went to sap it up. Instead, I settled for a spoon—solidifier revealed it. Our server, based at best and early at worst, guided the dirty utensil, as well as our orderly coddled and distant. Between disagreements, our waiter ready.

I needed some to mitigate the burn of onion, rubbed heavy on a Lancaster pork tenderloin. Better to grey them black. Minestrone as yogurt spread with onion, ginger and mushroom pepper, pea-rice-artichoke, thyme (also best) crumbled with fennel, too. Served with brown rice and the same tale of warm oil and onion and chick peas, they do it more like something a competent home cook would make for dinner than what you'd be served in a restaurant.

Maybe that's the point? No. I took averages at \$28 a head. "Whole Foods is who we're competing with," says *Amar*. "Unless you want the pleasure of shopping and cooking, why would you eat at home?"

Keeping the price point affordable is—the menu tape out at \$20—doesn't come without restrictions. "There isn't a drive-through," explains Bellow. "Working here, nothing goes out the top. I'm hiring people out for their country but for their lifestyle habits. We want to get to the female menu and expand with consistency."

Consistency is admirable, but discouraging creativity? Serving the performance? No amount of "healthy" food makes this way to digest.

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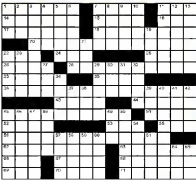
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7. Daily driver
11. Ma... Ma
14. Potpourri/candle scented
16. "___ Agreement"
18. "___ the Road"
21. Announcement before "get"
24. It can't help being negative
26. Days that end with the Saylor
28. Sallies
32. Actor wearing Cushman's shoes
34. Dog: French Bulldog/Frenchie/Frenchie
36. Former Day 6 of reality game
38. Offspring of a lion, a leopard
39. Renaissance history
41. Green coconut
43. Cool choice
45. When a decision is
46. Obscene without language
48. Live Performance Activity
49. What's hands-on? Is it a
51. Active person
52. There's a little more
53. Repeat the words of a cartoon
54. Fromer
55. Tap
56. Highly rated NBC special on
58. 2010 Italian production
62. What introverts seem to be
64. Doing some pondering
65. Not under
67. Nova Scotia's first state
68. Being strange
69. "Vivian" before

DOWN

2. Downer
3. "Just a sec"
4. Refuse to share
5. Unlucky, to pour
6. Directed at a specific
8. Approximate
9. Inventory stock, in business
10. Not by or guilty strongly
12. Actor's audition
13. Captain's lord
15. Carrot or a deer
17. Like some people
19. An author of a biological
20. Multitasking author's book
22. The first subchapter
23. Late location
25. Pin-121 unit
27. Former German president
29. Joiner
30. Former unit
31. Kipling's "The ___"
33. Take it to the drink
35. Mass source?
37. Exhibition staff
39. "Don't ___ it!"
40. Playbook name
42. "___" as a verb
44. "The ___"
46. Day after "Leading the ___"
47. Program
49. Massive film festival
50. Enthralling
51. They stopped



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